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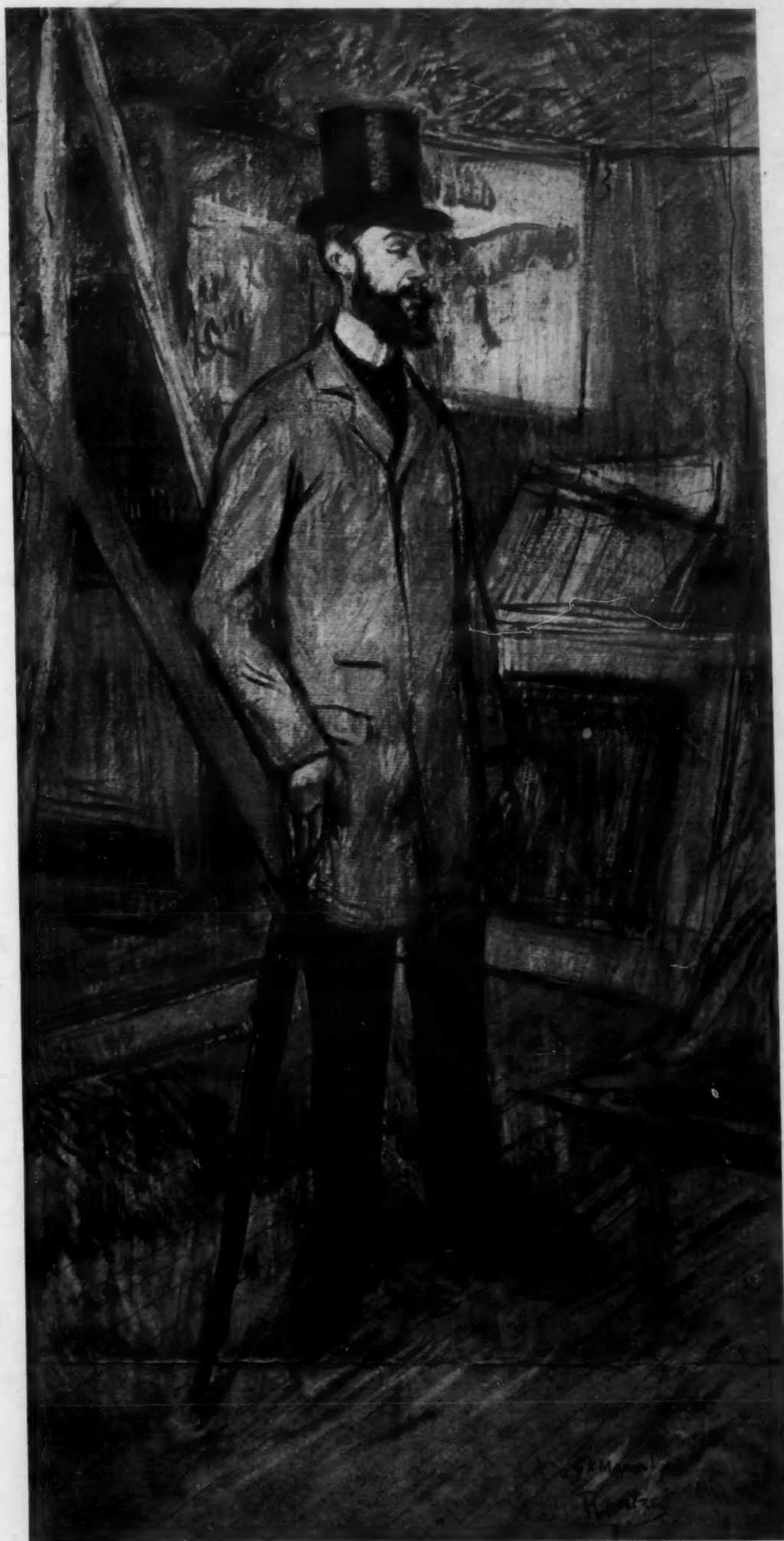
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The ART NEWS

VOL. XXX

NEW YORK, FEBRUARY 6, 1932

NO. 19 WEEKLY



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Mahogany, maple, and cherry New England furniture of the eighteenth and nineteenth centuries, mainly the furnishings of Mr. Farrar's Westport residence, collected by him over a period of years and including pieces handed down from various members of his family in New England. An American Chippendale ladder-back chair was owned by John Hancock, reliable data attesting to this fact. An inlaid mahogany grandfather clock is a good example of the Willard type of long-case clock. Small objects of decorative quality include a group of early Sandwich glass and two pairs of engraved glass hurricane shades of the type used in the South. The Staffordshire blue and lustre ware is attractive, and there is also some American silver, and Sheffield plate.

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"Tribbie"

By George DeForest Brush, N. A.

We are pleased to announce an exhibition of 29 small paintings by

GEORGE DeFOREST BRUSH, N. A.

February 16th to 27th

These small paintings have been hidden away for many years, unknown even to Mr. Brush's family. They have just been discovered and will be placed on exhibition for the first time.

Included are many of the original small Indian paintings from which the famous large canvases were painted. These little pictures were executed by Mr. Brush on his visit to the Crow Reservation in Montana, and are the results of his close study and association with the Shoshone and Arapahoe Indians.

There are also several original sketches in oil of children's heads and family groups which contribute greatly to the fame of this well known AMERICAN master.

The peculiar circumstances surrounding this exhibition make it one of the most interesting one man shows ever presented by our Galleries. We call attention to the fact that these paintings are all AMERICAN subjects by a great AMERICAN artist, exhibited in a Gallery dedicated to AMERICAN ART

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The ART NEWS

S. W. Frankel, Publisher

NEW YORK, FEBRUARY 6, 1932

English Furniture In Mann Auction Brings High Bids

Prices Rise to Pre-depression Figures in Highly Successful Sale at the American-Anderson Galleries.

Not since the Leverhulme dispersal in 1929 has there been offered at auction such an important consignment of old English furniture belonging to a private collector as that which came up at the American-Anderson Galleries on the afternoons of January 29 and 30 by order of S. Vernon Mann. What is more, 1929 prices were attained, which once more brings to our attention the fact that art objects or works of art of first-rate importance do not decrease in value during periods of economic stress, but can be sold in the open market at their true worth. There was also the biggest crowd attending a furniture sale in the American-Anderson Galleries since the Leverhulme event, and the gratifying grand total of the recent sale was \$104,640. The first day brought \$33,527.50, and the second, \$71,112.50.

An amateur of the most exacting taste, Mr. Mann had been years in building up his superb collection with the assistance of such well known firms as Frank Partridge, Stair and Andrew, Inc., and Bordier and Howard. His establishment at Great Neck, L. I., and his apartment in Manhattan were more or less known as "show" places. Consequently, the sale of his rare furniture from the time of Elizabeth down to the end of the XVIIIth century, museum specimens many of them, caused nothing short of a society turnout. The fact is, although the names of dealers appear as the purchasers of the majority of the 401 items in the catalog, it is said that they were usually obtained for some definite private buyer.

The "top" bid at the sale was \$3,100 for a magnificent George II elaborately carved "lion mask" armchair, considered the very apogée of the Chippendale style. The two matching "lion mask" settees brought \$1,900 each. All three pieces came from the collection of Lord Vernon, and all three were purchased by Stair and Andrew, Inc.

The next highest price was \$2,700. This sum was given not only for an important Elizabethan carved and inlaid oak buffet, but for a very rare Chippendale carved mahogany break-front bookcase, which came from the Tilney Hall collection in England. The first went to Mr. H. Smith and the second to Mr. W. W. Seaman, agent. Mr. Smith was also the purchaser at \$2,300 of the pair of early XVth century English stained glass and painted glass panels with two roundels.

In addition to the "lion mask" settees just mentioned, the sum of \$1,900 was likewise paid for a magnificent Kirman "palace" carpet, nearly twenty-six feet long by sixteen wide. This was acquired by Mr. L. J. Marion, acting as agent. At the same figure, H. V. Horgan, likewise an agent, obtained a beautiful and rare Chippendale carved mahogany and petit point pole screen, on the reverse panel of which there is a Chinese painting of the period.

Another high price given by Stair

(Continued on page 7)



"JUDAS"

An important example by the great Spanish master in the possession of the Fleischmann Galleries of Munich.

By EL GRECO

MODERN MUSEUM LEASES NEW HOME

The exhibition of modern architecture, which will open at the Museum of Modern Art on February 10, will be the last in the museum's quarters on the twelfth floor of the Heckscher Building, 730 Fifth Avenue. The next will be held in the five-story house leased by the museum at 11 West 53rd Street. Here twice as much space will be available as at present.

"Four floors of the house will be used for gallery space," reads an announcement, "and the fifth floor will be reserved for administrative offices. A large room forming a penthouse will be used as a library."

"On the first floor will be a spacious entrance hall and a sculpture gallery. Partitions will be removed on the second floor, making it possible to transform the space into an auditorium for lectures, although it will be used ordinarily as a gallery. The third and fourth floors will be devoted to galleries of varying sizes and will include rooms for prints and drawings. Wherever possible, daylight will be used."

"In the new home the museum will continue its policy of holding several large exhibitions a year. The number of galleries in the new building will

(Continued on page 16)

Additional Old Masters Secured For Kansas City

In the January 30 issue of THE ART NEWS, four of the old masters recently purchased by Mr. Harold Woodbury Parsons for the William Rockhill Nelson Trust in Kansas City were described in a box on the editorial page. We now learn that in addition to these interesting acquisitions a further group of old masters of various schools has been secured for this rapidly growing collection. Of the Dutch school, there are a "Still Life" by Pieter Claesz, purchased at the Nemes sale last June and a "Peasant Scene" by Adriaen Brouwer, from the Hohenzollern collection, while a "Madonna and Child" by Joos van Cleve of the Flemish school was also obtained in the Nemes dispersal. Likewise among the recent acquisitions are two interesting canvases by French masters. The first of these, "The Terrace of Chateau de Marly," by Hubert Robert, comes from a French private collection. It is interesting to note that the statue of Mercury fastening his sandal, seen in the picture, is by the sculptor Pigalle, and is now in the Kaiser Friedrich Museum in Berlin. The second, "Italian Scene," by Corot, also comes from a French private collection and shows the master's early manner.

FRENCH BOOKS IN GRAUPE SALE

BERLIN.—On February 15 Paul Graupe of Berlin will sell by auction a collection of French XVIIIth century books, precious gotten up and copiously illustrated. The material includes the most valuable items created at that period:—e. g. Rabelais in three volumes in morocco bindings of the period, Watteau's *oeuvre* engraved by the foremost artists of the epoch, as well as fine editions of Moliere, La Fontaine, Dorat, Montesquieu and other authors, containing early impressions and in some instances original drawings. The natural science publications of the XVIIIth century include such items as the *Book of Roses* by Redouté adorned with engravings in two states, two hundred and ten watercolors of flowers on parchment by the same artist and the book depicting birds by Levaillant, Audubart and others.

Further, there are unique editions on parchment in morocco bindings, and ten exemplaires of the publication of engravings presented by Louis XVI to Emperor Kien-Lung of China. Very interesting likewise is an edition of the entire *oeuvre* of Nicolas Cochin, father and son, in three volumes

(Continued on page 15)

Sale of Lothian Library Brings Brilliant Total

Marquess' Treasures and the Olive Branch Petition Realize \$463,545 at the American-Anderson Galleries.

The eagerly awaited dispersal of the magnificent Lothian library at the American-Anderson Galleries last week was the most important sale in its field ever held in this country. Certainly, the grand total of \$410,545 strikingly justified the Marquess' decision to sell his treasures in New York. The prices secured for rare illuminated manuscripts, early printed books and other important items in this auction again proved overwhelmingly that when truly important objects appear on the art market, depression ceases to exist. Included in the second evening's sale was the so-called "Olive Branch" Petition, a document of transcendent historical importance, long in the possession of its consignor, Mr. George C. Fitzwilliam. When knocked down at \$53,000, the grand total for the two evenings was brought up to the imposing figure of \$463,545.

This thrilling dispersal was naturally one of the most brilliant events in all American auction annals, with the large assembly hall and gallery of the American-Anderson Galleries packed to capacity. Admission was by ticket only and at the first session over a hundred persons were turned away, while the attendance on this occasion was estimated to have been approximately one thousand. A breathless expectancy reigned as rarity after rarity was brought forward and aroused spirited bidding. In the case of the most valuable objects, offers started at twenty and twenty-five thousand dollars and leapt by five thousand dollar bids until the hammer finally fell at sums ranging from \$45,000 to \$61,000. In one instance, bidding was started at \$25,000 over long distance telephone by an out-of-town client. A touch of picturesqueness and heightened drama was added when the sale was held up after every advance until a negro page appeared to report the response of this anonymous Western collector, who dropped out of the running at \$40,000.

Those present included important book collectors, museum men and dealers from all over the country, as well as many persons well known socially and professionally. Among those recognized were Mrs. Patrick Campbell, Owen D. Young, Senator David E. Reid of Pennsylvania, A. Edward Newton, H. M. Lydenberg, assistant director of the New York Public Library; H. P. Rossiter of the Boston Museum and George Plimpton, director of the Minneapolis Museum.

That the *Tykitt Psalter* brought the highest figure was the great surprise of the evening. It had been unquestionably assumed that first honors, so to speak, would go to the Xth century Blickling *Homilies*, said to be the only Anglo-Saxon manuscript in private hands and considered the rarest of all the superlatively notable items offered in this sale. It did, however, win second place.

At the take-off of the sale, very

(Continued on page 6)

Sale of Lothian Library Brings Brilliant Total

(Continued from page 5)

spirited bidding commenced almost immediately. Then came the *Tyktyt Psalter*, No. 7 in the catalog, with its two hundred early English miniatures of superb quality. It went to Dr. A. S. W. Rosenbach for \$61,000. Readers of THE ART NEWS will recall a detailed description of this exquisite manuscript, as well as of other outstanding items in the issue of November 28.

The *Blickling Homilies*, recorded in every standard work on early English literature, went to Mr. Barnet J. Beyer for \$55,000. The preceding bid for this small, yellowed volume of 149 vellum leaves, which had once belonged to the City of Lincoln was \$54,000. A pause—then an extra thousand was called out, and Mr. Beyer was victorious.

As for *The "Olive Branch" Petition*, which brought the third highest price in the second session as an item apart from the Lothian collection, a front-page story in the December 19 ART NEWS was devoted to this historic document. Ranking in interest with the Declaration of Independence, this last vain appeal of the Continental Congress to George III had been guarded for more than one hundred and fifty years by the family of Mr. George C. W. Fitzwilliam of Peterborough, England. With Mr. Alwin J. Scheuer as underbidder, the manuscript, with its forty-six signatures, was knocked down to Gabriel Wells for \$53,000, the highest price ever given at auction for an American manuscript. The previous record was \$51,000, which was paid in 1928 by Dr. Rosenbach for the Button Gwinnett document in the Anderson Gallery sale.

The book so dramatically bid up by the absentee out-of-town collector was Boccaccio's *De la Ruine des Nobles Hommes et Femmes*, one of three known copies and considered the most important illustrated book ever sold at auction. The first dated book issued by Colard Mansion's press at Bruges and the first dated book with copperplate illustrations, this prize went, as was already mentioned, to Mr. Barnet J. Beyer for \$45,000.

Mr. Beyer, who stood out as the buyer of a number of the most important offerings in the sale, likewise acquired the St. Augustine *La Cité de Dieu*, dating from about 1410 and translated into French by Raoul de Praelles; \$31,500 was paid for this work, elaborately decorated by an artist of the highest skill and having a frontispiece showing Charles V of France, to whom the manuscript was dedicated, receiving the work from the hands of the translator.

Another great rarity that went to Mr. Beyer was the first dated edition of the Bible, an outstanding typograph-



"QUEEN ANNA"

By HANS MALER

Photograph courtesy of the Fleischmann Gallery, Munich.

ical production in pristine condition and one of the four or five copies remaining in private hands. Said to be the first complete copy of this edition ever offered for sale in the United States, Mr. Beyer paid \$19,000 for this great 1462 edition. He was also the purchaser at \$5,750 of one of the rarest of all royal French bindings, a superb production made for Catherine de Medici's copy of a manuscript of an Italian poem.

Another of the highest figures in the dispersal was the \$18,000 given by Mr. Alwin J. Scheuer for Boccaccio's *Des Cas des Nobles Hommes et Femmes*, written on vellum, about 1430.

Mr. Gabriel Wells was another well known dealer, who in addition to his purchase of *The "Olive Branch" Petition*, acquired a number of other outstanding items. For \$1,100, he won a XVIth century manuscript of 123 leaves containing medical recipes collected by Sir James Lindsay and for \$9,000 an early XVth century manuscript on which is translated into French a number of Livy's books on Roman history. He paid \$7,250 for one of the rarest of English incunabula, *The Siege of Rhodes*, supposedly published by Letton and Machlinia about 1482, and \$7,000 for *The Chronicles of England* and *The Description of Britain*, bound in one volume and printed by the celebrated William Caxton.

Dr. Rosenbach, who gave the top price of the sale for *The Tyktyt Psalter*, also added to his collection the impor-

tant XVIIIth century manuscript on vellum in uncial letters, a psalter in Latin according to the Roman version. For this he paid \$23,000. This best known of all bibliophiles was also a conspicuous bidder at the second session, when extremely interesting early Americana, old tracts on navigation and unusual books on the East and Near East came up. For \$4,500 he acquired what is regarded as one of the vital sources books of New England history, James Rosier's *A True Relation of the most prosperous voyage made this present yeere 1605, by Captaine George Waymouth, in the Discovery of the land of Virginia*. To Dr. Rosenbach went also another historical rarity—the first printed account of the first settlement made in America by the English, written by Sir Edward Peckham under the title "*A true report of the late discoveries and possession, taken in the right of the Crowne of England.*"

The highest price at the second session was \$7,250, which was given by the Chicago book dealer, Mr. Walter M. Hill for a first edition of the first narrative of Frobisher's expeditions in search of a northwest passage to the Pacific Ocean and his discoveries in the Arctic. This was written by George Beste, historian of the expeditions. Mr. Hill also obtained a copy of the first edition in English of the famous narrative of Marco Polo, published in London in 1578—*The most Noble and Famous Travels of Marcus Paulus*.

Without exception the most significant items both evenings went to dealers, but whether they were buying for stock or were acting as agents for private collectors they refused to disclose.

All prices with the names of bidders will be found on page 13.

ROMAN CRYPT FOUND IN WORMS

WORMS.—An ancient Roman crypt, forgotten for four centuries, has recently been discovered in a Romanesque church here. It had been walled in with the coming of the Reformation, but has now been made accessible for visitors. The crypt measures 15x15 feet, and its architectural proportions are of great simplicity and harmony. The rescue from oblivion of this ancient Roman work is a notable contribution to history and art.

Symons Opens a New Department For Fine Silver

The opening of a salon devoted to antique and modern silver has been announced by Symons, Inc. The entire department will be under the supervision of Warren Hotchkiss, who was formerly connected with the firm of James Robinson. In the near future plans for exhibitions will be completed and the large and varied collection will be placed on display at the Symons Galleries, 7 East 56th Street.



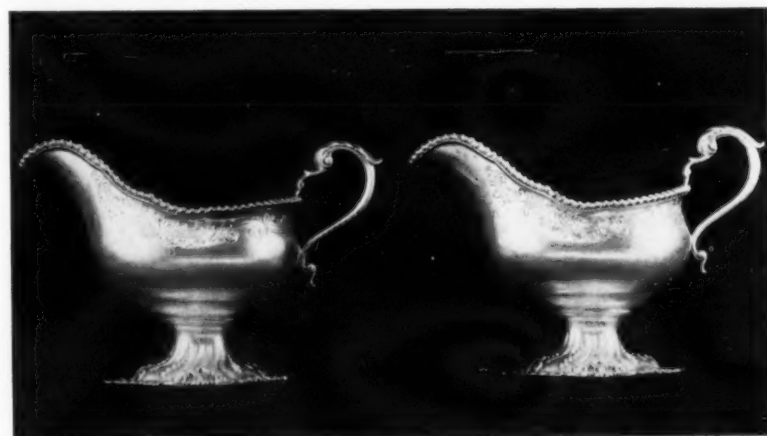
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"EASTERN POINT"

By WINSLOW HOMER

Lent by the Addison Gallery, Andover, Mass., to the exhibition of important XIXth and XXth century American paintings, now on view at the Milch Galleries.

PRIZES ANNOUNCED BY ART INSTITUTE

CHICAGO.—The following prizes have been awarded in the thirty-fourth annual exhibition by artists of Chicago and vicinity, which opened at the Art Institute on January 28, to continue until March 20:

The Mr. and Mrs. Frank G. Logan medal, carrying with it for purchase or as a prize, \$750, to Claude Buck for "Girl Reading."

The Mr. and Mrs. Frank G. Logan medal, carrying with it as a prize, \$500, to Frances Foy for "Betty."

The Fine Arts Building purchase prize of \$500, to George Melville Smith for "Little Harbor."

The Mr. and Mrs. Jule F. Brower prize of \$300, to Laura van Pappelendam for "Banana and Geranium Plants."

The William Randolph Hearst prize of \$300, to Sam H. Avery for "Melting Snow."

The Chicago Woman's Club prize of \$200, to Macena Barton for "Frances Hilde."

The Joseph N. Elsendrath prize of \$200, to Richard M. Crisler for "Thistle Poppy."

The Harry A. Frank prize of \$150, to Louis Ritman for "Nude."

The Clyde M. Carr prize of \$100, to Gregory Prusheck for "Landscape Composition."

The Chicago Woman's Aid prize of \$100, to Agnes Potter van Ryn for "Snow in the Park."

The Municipal Art League Prize of \$100, to Christian Abrahamson for "Portrait of Mr. J."

The Robert Rice Jenkins memorial prize of \$50, to Jaroslav Brozik for "Rose."

English Furniture In Mann Auction Brings High Bids

(Continued from page 5)

and Andrew, Inc., was \$1,800 for a handsome set of six Chippendale mahogany claw-and-ball foot side chairs.

Mr. H. Smith, also already mentioned, paid \$1,600 for a Queen Anne green and gold lacquer secretary-cabinet from the collection of Count Leverhulme, and \$1,550 for an unusual William and Mary walnut needlepoint wing armchair.

All of these prices were obtained on Saturday afternoon for which day the greatest rarities were scheduled.

The day before, the highest figure was \$1,575 paid by Mr. H. Smith for a James I carved oak court cupboard. Mr. H. E. Russell, as agent, offered \$1,075 for an American Heppelwhite finely inlaid mahogany sideboard; and Mr. Willoughby Farr, \$1,000, for an American Chippendale carved mahogany piecrust table.

All prices over \$500 are listed on page 16.

HERCULES GROUP FOUND NEAR ROME

Another masterpiece of ancient sculpture has been found during the excavations of the Roman baths at Porto Danzio, on the seaside about forty miles south of Rome, reads a special cable to *The New York Times*. The find is regarded as of outstanding importance from both the archaeological and the artistic viewpoints.

The central figure in the group is Hercules, represented with a short beard and curly hair and nude except for an abbreviated cloak over his shoulders. Recumbent on the ground, he has his hand raised as in defense against the onslaught of a charging horse, which is about to trample him underfoot. The right hand is missing, and it is therefore not known if it held a weapon.

On the back of the horse is a female figure, whose thin draperies reveal the perfection of her well-modeled form. Over her shoulders she wears a lion skin, held in front by a clasp. In her right hand she brandishes a long-thonged whip, such as those used in ancient Roman times for castigating slaves.

The horse also is well modeled, being a splendid, muscular animal. The lower part of its forelegs is missing.

KNOEDLER



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EXHIBITIONS IN NEW YORK

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Valentine Gallery

In accordance with the fixed yet flexible policy of this art depot to show only the most timely and leading works no matter where they may be found, the Valentine Gallery takes up again the story of abstract art with its current presentation of three illustrious practitioners from Paris—Leger, Masson and Roux. Valentine Dudensing has shown Leger in his gallery on other occasions, but Masson and Roux come to us for the first time. The selection of the three men for a single exhibition is happy indeed, since each has worked out his pictorial problem quite irrespective of the others, thus showing the gallery-goer how wide are the latitudes in this new phase of art for individual expression, and how potent may be the results of playing with what to the untrained thinker are forms of little or no value or significance.

As art deals fundamentally in the subtle use of the useless—judged from the purely utilitarian point of view—this new abstractionism business is bound to lead many of us out of the wilderness of our limited concepts of what special departments of living art are supposed to serve. And so I recommend this Leger-Masson-Roux combination as a highly salubrious item on the crowded calendar of current exhibitions in the local galleries, with the sincere hope that it will help us to find for ourselves some new shade of meaning, some fresh angle from which to appraise these fresh and invigorating patterns that are being brought to pass by the more emancipated of our modern painters. If, as in music, we can conjure up an emotional scene and sense by the simple but potent means of a few adroitly regulated and passionately informed arrangements of notes and intervals, why in all conscience cannot we logically build up similar images in line and color that will be as valid in awakening us to emotional responses of equal intensity? However sophisticated this new form of painting may be, it is perhaps in the final analysis the most elemental; and if it rouses moral ructions in the earth-bound breast of the provinces, why so much the better. Charles B. Cochran once shrewdly labeled one of his London musical concoctions, "Wake Up and Dream." As



"COURSING"

By DEAN WOLSTENHOLME

Colored aquatint, from the artist's well known series, included in Hollstein and Puppel's sale in Berlin on February 24 and 25.

you probably know, Leger's compositions are comfortably cast in a mold that is stolid yet capable of yielding a variety of effects. Except when he dallies with his four-fingered ladies, you can pretty much count on what he is going to do next. His panels are handsome things, taken by and large, although they want something of that inner fire which Picasso always manages to inject into his most static compositions. Masson—he and Roux are both illustrated in the last number of *Cahiers d'Art*, perhaps the most interesting of the many European publications—is very consciously concerned with swiftly threading rhythms that run in and out of his color areas. Once you get the hang of Masson's general scheme of things, he constantly surprises you with the fresh invention he brings to his abstract patterns. He is lyric, lively, and sometimes humorous, at every point the opposite of Leger. Even his color schemes are differently ordered. Roux is an out and out surrealist, running after the bizarre like Miro, and mocking the obvious at every turn. His canvases are filled with "painter's quality," and his compositions are intricate and often imposing. So here are three men of the new order, each working within

the limits of their own fabrication, each showing a striking and individual phase of the new movement in painting.

LUIGI LUCIONI

Ferargil Galleries

The work of Luigi Lucioni, young graduate of the Tiffany Foundation and its bright particular star to date, continues to grow in grace and importance. His new display, now on view at the Ferargil Galleries, is something of a wonder in its amazingly sure transcription of form and color. Portraits, still lifes and landscapes come to pass at his bidding with equal ease and celerity; and while his style is hardly infused with those rich stirrings of line and accent that Cezanne set in motion, yet a good Lucioni canvas undeniably captures one's fancy in its own sure way. There is a sense of completion about his work that satisfies, no matter what one's predilections may be as to school and facture. He delivers the goods, to use a popular phrase. A fine clarity pervades his work and even in his flesh passages he maintains

the same healthy glow of tone and texture. Such still life paintings as his "Americana" (with its blending of Indian colors and forms), "Victorian Still Life," "Souvenir of Cyprus," and "Dahlias and Apples" (in which he reaches a new color intensity) are works of high integrity and charm. He gains in power with his figure work, and with such talents as he has at his finger tips should go far in this direction. I like the landscapes more than ever before, and while they are done with an almost exaggerated sense of tightness and literalness, they have a clear ringing quality that keeps them alive. As for the recording of detail per se, Mr. Lucioni need take the dust from no man's shoes today.

MORRIS KANTOR

Rehn Galleries

After an absence of two seasons, Morris Kantor comes to the Rehn Galleries with another group of canvases and drawings couched in his familiar style. While he offers nothing new in this latest manifestation of his art, he at least continues along in that sturdy stride of his with no abatement of interest or invention. He is easily one of the most effective of our younger painters, and he knows how to dramatize everything he touches. His compositions hang together with remarkable consistency and he is a master of moods. His figure work, tinged with that classical severity and largesse that Picasso has introduced into our modern categories, is always imposing. His canvases are average-

ly on a smaller scale than usual, and they more and more echo the Americana note that Mr. Kantor has been sounding of late. His "Farewell to Union Square," with its floral tribute autobiographically introduced—he now lives in a typical old American house somewhere in the vicinity of New York City—is a striking composition, with its combination of realism and symbolism. He strikes again the double note in his "The Room" with its strange, half-realized manifestation of a woman's head. "Black Parasol" is one of his best canvases, showing his fine command of blacks.

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ANTHONY THIEME EUGENE HIGGINS

Grand Central Galleries

Exhibitions by Anthony Thieme, the Dutch-American painter, have come to be more or less of an annual event at the Grand Central Galleries, and once again we see his abundant landscape—or to be more exact, seascape—talents in full representation. Most of his canvases this year deal with fishing folk and their craft along the Rockport shore, where so many of our painters are wont to dwell during the summer months. Mr. Thieme, having painted in this country for the past fifteen years, has come to be pretty much one hundred per cent American in his work, although here and there one can trace something of the modern Dutch outdoor painters in his tonal command and serenity. Clear skies against which are piled foreground masses of boats and their luminous sails are obviously part of his pictorial inheritance, and he makes the most of it. His "Baiting," set down in clear, strong colors and with a lively brushmanship, is one of the outstanding canvases in the group, and this painting was awarded first prize for the best work of art without limitations at the New Haven Paint and Clay Club exhibition of this current season. It was furthermore purchased by the city for New Haven's art collection. Mr. Thieme's awards and prizes are too many for quoting, but they are listed in the catalog of this exhibition and make a formidable showing. He is represented in the Museum of Fine Arts in Boston, the Pittsfield Museum and various other American art centers.

The print display by Eugene Higgins covers most phases of his etching career, ninety-nine items being shown. His pictorial powers and style are too well known these days to require detailed comment, but suffice it to say that he enjoys a remarkably representational showing.

ELSA SCHMID

Knoedler Galleries

The true mosaicist, one of the great rarities of the contemporary world of art—for what reason I know not—appears in timely fashion in the person of Elsa Schmid, now exhibiting recent work at the Knoedler Galleries. This fascinating department of the pictorial arts, like the little practiced *buon fresco* medium of our recent and distinguished exhibitor from Mexico City, is easily due for something of a renaissance. With the remarkable London mosaics of Boris Anrep for point of comparison, Miss Schmid's debut is very much more than a beginning in this ancient mode of designing, for she seems to have mastered practically from the start the vital necessities of her art. She shows us fourteen Stations of the Cross done for the private chapel of Mrs. James Cox Brady, and they are arranged in the last gallery at Knoedler's much in the way that they will eventually be placed.

While Miss Schmid's work has a good deal in common with the traditional designs of the early ecclesiasti-

cal artists, she has infused her schemes with a freely adapted modernism that gives her patterns a remarkable vitality. She works boldly, showing a fine simplicity in handling her transitions from light to dark. One can learn many points in the way of pictorial simplification from the mosaicists who get so quickly to grips with the problems. Miss Schmid has conceived these incidents of Jesus' tragic journey with the Cross with great solemnity and feeling, and with a rich display of technical invention. No doubt the years she spent painting in Anticoli helped her to respond to the present commission and to execute this Way of the Cross with something of the same ringing realization that Mario Toppi, the Anticoli primitive, brings to Scripture. At any rate, Miss Schmid provides us with a fine demonstration of a too seldom practiced art form, and she should find herself launched on a career quite as considerable as Mr. Anrep's. By way of information, Miss Schmid is the wife of J. B. Neumann, New York's courageous and enthusiastic dealer and connoisseur.

WASLOV NIJINSKY

The Leggett Gallery

Under the distinguished patronage of Paul Claudel, the French Ambassador to the United States, and other people of note, the considerably heralded Nijinsky exhibition opens at the Leggett Gallery in the Waldorf Towers with every promise of success. Just how much of this success will be due to the actual drawings made by Nijinsky (greatest of all the bright particular stars that delighted the capitals of Europe and America under the glittering banner of the late lamented Diaghlieff), drawings made during the past years of his Swiss exile from the theatre and society, and how much may be attributed to the appealing situation in which this prince of dancers has been so sadly plunged is problematical. From

many sides there has come comment as to the advisability of exhibiting these drawings, since the public mind is not quick to catch the drift of events that lies outside the regular scheme of ordering. But if art—in its best estate—is made of the same stuff that dreams are said to be made from—it seems to me that such works as these Nijinsky abstractions might easily contain much of interest and import, no matter how faint the artist's contact with the everyday world. The tides of color and song upon which he magically floated for so many years no doubt sustain the inner and essential man now as of old, and they should be sufficiently strong to spill through, now and again, the black veiling that M. Claudel refers to in his preface to the catalog: "And now there is a black veil over the face of the divine dancer."

These drawings have come in different forms at different periods and should not only convey much to the Freudian experts, but also serve to provide some clue to the hidden retreat of the man who was once our enamored Faun, our Specter of the Rose, our merry Till Eulenspiegel. They are rhythmic to a degree, all except the last series, which glower lantern-like in the dark, luminous spots staring at us out of inky blackness. It was Picasso who practically pushed Mme. Nijinsky to the point of showing these works to the public, and unquestionably they are documents of decided interest and authenticity.

LOIS LENSKI

Ferargil Galleries

In the water colors by Lois Lenski at the Ferargil Galleries we see a charming landscape talent in generous display, in which are happily combined a well grounded sense of form and fact with a persuasive concern for all-over decoration and fleetness of touch. Her water colors, something akin to Demuth's, are sufficiently anchored by the factual side of the scene, yet enjoy a precious sense of fluent design and delicate color.

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AROUND THE GALLERIES

J. B. Neumann gives us a group of water colors and drawings by the formidable Otto Dix, the German shocker who rejoices in dealing up pictorial slices of life hardly calculated to appeal to the less robust gallery-goers. Even in this rather expurgated selection of his work, we have a fair indication of the sort of subject matter that appeals most to him, particularly in such numbers as his ruddy portrait of an old German "Rummy," or in the full-blown vision of a painted Berlin "Mamma." While I am free to acknowledge Dix's obvious powers of draughtsmanship, I do not respond particularly to his genre of painting. Beside the rich commentaries on the human equation that Rouault has given us these Dix delineations seem poor and inartistic. In a study of a child and in one or two of the sanguine heads Dix comes off with comparatively pleasing effect. This artist is obviously an acquired taste.

Marie Sterner is showing recent portraits by Nikol Schattenstein at her Fifty-seventh Street gallery. Mr. Schattenstein is fortunate in having a variety of distinguished sitters, and we see such notables here as the Hon. Mrs. John Cecil, Miss Marjorie Oelrichs, Mrs. Reginald Vanderbilt, Leslie Howard, Marquis Boni de Castellane, Miss Helen Hayes, H. L. Mencken, Leon Trotsky, George Jean Nathan, Walter Wanger and Morris Gest. As Mrs. Sterner points out in a foreword to the catalog, Mr. Schattenstein has proven that "an artist need not sacrifice his integrity to paint a portrait" and he has given us documentary proof aplenty of this important fact.

Julien Levy continues our education along photographic lines with two groups of prints at his new Madison Avenue gallery, one by Walker Evans, the other by George Lynes. These young Americans, each in his own way, have a distinct flair for cornering the world with a camera. Again we are treated to interesting proof that the camera is an instrument of great flexibility, yielding up results according to the operator's deft or temperamental manipulation. Mr. Lynes, on the one hand, goes after his subject matter with stylistic intent, particularly in his group of antique figures, while Mr. Evans, with a deeper penetration, gets at the very heart of his subject, be it a battered metal cornice or the close-set backyards of some suburban hillside. Mr. Levy's enthusiastic approach toward the subject of photography is contagious and should bring a large following to his gallery in due season.

The Morton Gallery is showing a large group of sketches in color by A. F. Levinson, whose work has been



"GYPSIES"

A fine mezzotint included in Hollstein & Puppel's sale in Berlin on February 24 and 25.

By MORLAND

seen from time to time at the New Art Circle. These *pochard* notes are deft souvenirs of this and that, being sometimes landscape, sometimes figure or still life, but all done with

charm and understanding. He never says too much in these little oils, but leaves the observer free latitude in filling in each scene.



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Henri Burkhard is showing decorative paintings and drawings at the Brownell-Lambertson Galleries that display a powerful sense of chiaroscuro. He gets dramatic effects of light and shade by his adroit use of silhouette and mass, and in most of his compositions maintains a running design that is decidedly effective. His large "Mater Dolorosa," an ambitious piece of work, would doubtless look more effective if seen in a larger gallery. His smaller figure pieces, such as "Fishermen" from the Neumann collection, are highly individual works, well pointed and rhythmically sustained. His "Black Jug and Persimmons" is handsomely patterned, and many of the sanguine drawings have a decided richness and warmth of effect. A group of decorative screens is also on view, the "Truck Garden" by Alison Kingsbury, previously cited at the annual show of the American Women Painters and Sculptors, being outstanding. I also noted Ethel Haven's abstract screen, as well as work by Agnes Tait, Georgia Warren and Major Felton, who is showing concurrently at the Babcock Gallery.

At the galleries of the New York Society of Women Artists in the Squibb Building a joint exhibition of paintings by Agnes Weinrich and Margaret Huntington is in progress. Miss Weinrich's work, shown in any quantity here for the first time, is for the most part in the abstract, and follows more or less the style of Karl Knaths, her brother-in-law. She has a marked feeling for pattern and while her work is not particularly inventive she obviously knows what she

is about. It has breadth and assurance, and she invariably makes a handsome decoration out of it. Miss Huntington's paintings are in her usual breezy manner, the best of her work dealing with the picturesque old streets of Nantucket decked out for its recent tri-centennial celebration. At the Decorators' Club, also in the Squibb Building, Bessie Lasky is showing a new group of flower decorations, as well as textile patterns.

Major Felton's imaginative drawings at the Babcock Galleries strike an interesting note, and show this young artist cultivating a type of work that is far too little seen in the American studios. He works in black and white exclusively, and gets many interesting effects from cross-play of shadows. His designs are distinctly his own, owing nothing to the modern schools, and if his symbolism is more imposing in certain designs than in others, it does not militate against him particularly. His "Stealth," "The Beckoner," with its clever play on skull formations, and "Proserpine" are perhaps the most potent of these inventions that enjoy "a beauty which casts a veritable spell."

The Kleemann-Thorman Galleries are showing recent etchings by Robert Lawson, whose imaginative work is appearing with increasing regularity in print circles. His well known "A Miracle" with its Gothic figuration is still one of his best plates, although the new "House of Usher" and "The March of Progress" are likely to rival it in popular fancy. His fanciful combining of various elements, both modern and antique, gives a certain air of

mystery to his work. "Happy Valley Summer" won the recent John Taylor Arms prize at the New York Society of Etchers.

John Allison's canvases, now being shown at the Babcock Gallery, are sincere records combining landscape and figure elements in happy balance. His art, springing up solely to please himself, is beholden unto no school of style. A persistent greenish tone tends to weaken the effect of the exhibition as a whole, but there are many individual works of charm and interest.

Portraits by Natalie Johnson Van Vleck are on view at the American-Anderson Galleries for the first week in February, the most striking canvas showing William Haynes, of the Opera Comique, in white hussar's uniform.

Elsewhere in the galleries are paintings by Marion Boyd Allen, Berta Briggs and Stella Henock at the Argent Gallery, paintings by Emlen Pope Etting at the L'Elan Gallery, works illustrating "Paris and Its People" at the Maurel Gallery, paintings by Queros of Argentine subjects at the Hispanic Society, works by Rivera and Orozco at the Women's City Club, and paintings by Arnold Hoffmann at the Caz-Delbo Galleries.

RECENT AUCTION PRICES

CHAIGNEAU SCULPTURE
American-Anderson Galleries — The twenty-three pieces for the most part of

XVIIIth century sculpture offered by Madame Plaza Chaigneau on January 29 brought a total of \$21,255. The highest prices with bidders were the following:
9—Plaster bust of Mirabeau by Houdon; Ferargil Galleries, \$1,200.
12—Plaster bust of "La Guimard" by Merchi; Daniel S. Sickles, \$800.
13—Carved stone bust of Comtesse Du Barry by Pajou; K. Carson, \$2,400.

14—Plaster bust of Jean Jacques Rousseau by Houdon; Ferargil Galleries, \$750.
17—Terra cotta statuette, "La Jeunesse," by Clodion from an Imperial Russian collection; W. W. Seaman, agent, \$3,600.
20—Houdon's plaster bust of Benjamin Franklin; Ferargil Galleries, \$3,000.
22—Houdon's painted plaster bust of George Washington, believed to be the original plaster; Ferargil Galleries, \$4,500.

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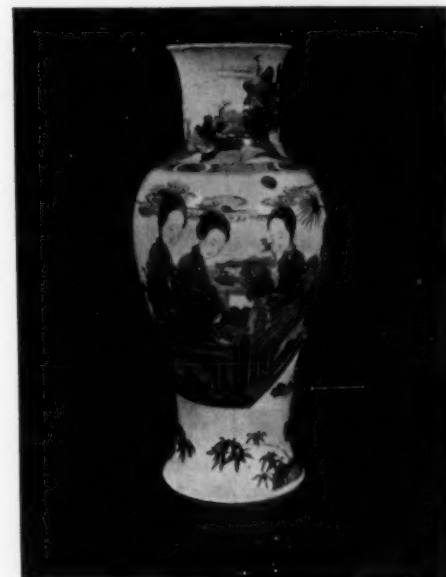
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Vol. XXX Feb. 6, 1932 No. 19

THE LOTHIAN
LANDSLIDE

The record-breaking Lothian sale at the American-Anderson Galleries comes as harbinger of good tidings in the art world at large. The fondest dreams of its overseas sponsors were transcended by prices that went skyward with a freedom of effort well at variance with the general economic tensivity of the times. London, piqued at having such an epoch-making sale transferred from Sotheby's to a New York auction block, refused at first to credit the huge amount realized. The Marquess of Lothian, by sending his famous collection to America for public dispersal, evidently sensed the essential soundness of the monetary situation among American buyers and their inevitable reaction to items of such importance and rarity.

This solid tribute to enduring economic stability thus raised in good solid coin of the realm was still further enhanced by the splendid reactions a few days later at the same galleries when the rare items of furniture in the S. Vernon Mann collection also fetched record breaking prices. Since the majority of the buyers at the Mann sale were private individuals, it may be safely said that the New York art market has enjoyed a constancy of support and a general healthiness not to be found in marts dealing with seemingly more essential commodities. While other products have gone gaily down the chute during the recent period of lowered values, a fine work of art is as genuinely sought after today as ever before. Objects of art, if sufficiently gilt edged, are apparently in a class by themselves when it comes to the acid test of the open market. And so the various five-star items that graced the Lothian and Mann sales achieve an added luster, even a fresh historical signification, by having served to break the great depression of 1932.



"LA ROUTE TOURNANTE"

By CEZANNE

Recently acquired by the Smith College Museum of Art.

OBITUARIES

J. H. DEARLE

John Henry Dearle, the artist, died on January 15 at the age of 72, reports *The Times* of London. As a youth of 14 he engaged himself as an apprentice draughtsman to William Morris, who was then running his experiments at Queens-square. Here young Dearle outstayed such distinguished colleagues as Frank Brangwyn and Napier Hemy.

Having succeeded after the death of Morris and Sir Edward Burne-Jones to the sole artistic management of the famous works at Merton Abbey, Mr. Dearle ended by spending practically the whole of his life in the service of the firm, Morris having for some years left the executive work practically in Dearle's hands. It is inevitable, therefore, that much work which was really Dearle's will never be credited to him.

In nothing is Dearle's handiwork more conspicuous than in the preparation of the great cartoons for tapestry, towards which Burne-Jones contributed no more than drawings for the lovely figure groups. Backgrounds, borders and accessories were entirely designed by Dearle, who was also largely responsible for the coloring. Many of these drawings, such as the designs for the Holy Grail series, are exquisite in their details. But perhaps the most outstanding example of Dearle's merit as an artist is the completion of the design for the "Passing of Venus" tapestry, which was left unfinished at Burne-Jones' death.

As an original cartoon designer Dearle lacked the genius of his masters, but it may safely be said that no one else came so near them. The volume of his work was considerable, but it will be enough to mention as typical examples of his style the large stained-glass windows executed for St. Mildred's, Bread-street; Christ Church, Westminster; Rugby and Brighton College Chapels; and the Public Library at Plymouth. His last work of importance was the designing of the two tallest tapestries ever made, for a church at Cranbrook, Detroit, the second of which has just been completed and is on its way to America. For these a large carpet loom had to be adapted, as no tapestry loom would take them. The subjects are scenes from the Old and the New Dispensations.

Owing to his absorption in his work combined with a retiring disposition

his name is almost unknown outside the narrow sphere in which he lived. He leaves a son in the business, who for some years past has relieved him of much of the work of superintending the hand industries and who is a highly skilled dyer.

LOUIS WEIRTER

Louis Weirter, the Scottish artist and inventor, died on the night of January 12 at his home in Onslow-gardens, South Kensington, at the age of 61, it is learned from *The Times* of London. He had been ill for more than six months. He was an original member of the Scottish Society of Artists and exhibited at the Royal Academy, the Paris Salon and other exhibitions in many parts of the world. Of his war pictures, "The Battle of Courcellette" was bought for the national collection at Ottawa. "Peronne" is also at Ottawa, and "War in the Air" is in the British War Museum.

RECENT BOOKS
ON ART

THE AMERICAN ARTISTS SERIES

(Edited by Whitney Museum of
American Art)
Publisher: William Edwin
Rudge
Price: \$2.00 per volume

One of the principal activities of the new Whitney Museum of American Art is the preparation of an extensive series of monographs on American artists, the original group of twenty to be added as occasion arises. William Edwin Rudge is the publisher of these timely volumes; and while they do not aim at more than a concise introduction to the various men chosen for such promotion, they will do much to awaken a genuine interest in the many phases of American painting and sculpture that are becoming more and more of an issue with the general public. Each volume has a short introduction by some reputable writer, as well as a general bibliography, and there are twenty half-tone plates to supplement the text, as well as a frontispiece portrait of the artist. A shiny paper has been selected for the books that gives them a somewhat cold and slippery feeling in the hand. Otherwise they are fully up to the requirements of the new museum that has given West Eighth Street such

distinction. The artists honored by the initial group of monographs are George Bellows, Alexander Brook, Charles Demuth, Mary Cassatt, Glenn Coleman, Arthur B. Davies, Edward Hopper, Robert Henri, William Glackens, Guy Pène Du Bois, Bernard Karfiol, George Luks, Kenneth Hayes Miller, Maurice Prendergast, H. E. Schnakenberg, John Sloan, Eugene Speicher, Allen Tucker and John H. Twachtman. There are other volumes in preparation which will similarly signalize John Marin, William Zorach, Charles Sheeler, Gaston LaChaise, Preston Dickenson, Walt Kuhn, Charles Burchfield, Thomas H. Benton, Boardman Robinson and others.—R. F.

BARBIZON HOUSE
(A Record of 1931)

Publisher: Lockett Thomson,
London.

As usual at Christmas, Mr. Lockett Thomson has published in a limited numbered edition an illustrated record of the most important pictures sold by his firm during the year from September to September. For 1931 Brangwyn has designed the cover, which looks like fancy paper, the title inserted in a plain oblong space. A special feature is a short article by Mr. William T. Whitley listing a number of "lost" pictures by well known English artists of the late XVIIIth century, including a Gilbert Stuart. And Mr. Lockett Thomson himself gives a succinct survey of the 1931 activities of Barbizon House. These include, in addition to the sales at headquarters in London, exhibitions in various art centers in Great Britain and certain cities in Canada and the United States. It was under the aegis of this enterprising house that Bertram Nichols was shown at the Ferargil Galleries in New York and that Brangwyn was comprehensively presented at Carson, Pirie and Scott's in Chicago.

The pictures listed by Mr. Whitley in the special article, pictures known to have been painted but lost sight of, are a full-length portrait of a young lady by Gilbert Stuart, a full-length portrait of the Duchess of Devonshire by Romney, a double portrait by Reynolds, four portraits by Gainsborough and a landscape by Thomas Girtin. Mr. Whitley opines that there are other "missing masterpieces" hidden away in the country, held by the owners without knowledge of their value and even of their authorship. He mentions, as an example, Admiral de Horsey who owned five unrecorded Gainsboroughs, one of which at the sale at Christie's brought £9,420.—E. W. P.

LONDON LETTER
by Louise Gordon-Stables

The attendance at the great French Exhibition at Burlington House is proving very satisfactory. So far, it has been beaten only by the registration at the Italian show. In times other than the present, it is likely that there would have been an increase in the number of visitors, for there is a tendency for such important enterprises to gather momentum with each successive venture.

As was to have been expected, there have come up various more or less sensational controversies. For example, it has been found that one of the most beautiful of the Corots, namely that in which the Palace of the Popes at Avignon is depicted in the distance, is a replica of one in the Tate Gallery. The picture on loan in Piccadilly comes from the collection of M. Jacques May and, according to a statement in *The News-Chronicle*, is the example authenticated in Robaut. The question now arises, since both are signed, did Corot make two identical works or did someone else make an exact copy? If the latter theory be correct, it was doubtless the artist, Edouard Braddon, to whom M. May's picture was lent by Corot in 1873, and consequently the Tate Corot is the copy.

What particularly strikes the student is the frequency with which work of quality is catalogued as by a painter unknown, the date being the only detail forthcoming, and that often merely the naming of the century. Especially is one struck by this as regards the ivories and the metalwork, the sculpture and the enamels, some of it so exquisite that no one would have imagined it possible that its authorship could have been allowed to remain obscure.

These big national exhibitions often bring together again the different sections of some art treasure which has been dismembered. Thus a XVth century triptych has been completely reassembled. In the course of time, not only had this work been separated into its three sections, but one of these sections had been subdivided. Now the four parts come from such scattered localities as Aix-en-Provence, Brussels, Amsterdam and the collection of Sir Herbert Cook in this country.

The Portrait of Richard II, classed as an anonymous French work of the late XIVth century, and lent by the Chapter of Westminster, is also causing discussion. Some critics claim it as medieval English work, an attribution that at one time was accepted. Others see in it distinct proof of German authorship. History records that it was painted to commemorate the visit of this monarch to Westminster Abbey on the anniversary of the translation of St. Edward the Confessor in 1390. Frequent repainting and restoration do not help to establish the correct solution.

NEW YORK
AUCTION CALENDAR

American-Anderson Galleries

30 East 57th Street

February 6, aft.—Sale of modern porcelain and glass by order of Graham & Zenger.

February 9, aft.—Sale of books, autographs, etc., from the De Peyster, Kennedy et al. collections.

February 12, 13, afts.—Sale of furniture, silver, etc., consigned by Mrs. James E. Spiegelberg, Mrs. Clara Borger et al. Exhibition begins February 6.

National Art Galleries

The Rose Room
Hotel Plaza

48th and Fifth Avenue

February 6, at 2—Sale of Chinese art objects and jewelry and old English furniture, old English silver and Sheffield plate from various sources.

February 11 at 8:15—Sale of rare American and English engravings, aquatints and lithographs, sold by order of Mr. Alex. Barnett of Bedford Park, London. Exhibition begins February 7 at 2.

Plaza Art Galleries

9 East 59th Street

February 6, at 2—Sale of home furnishings and decorations, to close several estates.

COMPLETE PRICES IN THE LOTHIAN SALE

1—VIIIth century English Ms. in uncial letters; Dr. Rosenbach \$23,000

2—The Blickling Homilies, unique Anglo-Saxon Ms. of 971 A. D.; B. J. Beyer..... 55,000

3—Royal Bible, Ms. on vellum, XIIIth century; B. J. Beyer..... 7,000

4—Biblia Latina, XIIIth century; Philip Brooks..... 1,400

5—Biblia Latina, XIIIth century; R. Redmond..... 700

6—Explanatio librorum Beati de consolatione philosophica, circa 1300; Mrs. C. C. Rumsey..... 500

7—The Tkytt psalter, circa 1310, a monument of early English art; Dr. Rosenbach..... 61,000

8—An early ms. of the Roman de la Rose, XIVth century; Gabriel Wells..... 1,000

9—Florant et Florette, unique French XIVth century ms.; G. Wells..... 1,050

10—St. Augustine, La Cité de Dieu, ms. circa 1410; B. J. Beyer..... 31,500

11—Boccaccio, Des cas des nobles hommes et femmes, French XVth century ms.; A. J. Scheuer..... 18,000

12—Livy's Decades, XVth century ms. on vellum; G. Wells..... 9,000

13—Pierre Salomon, Livre sur une unce secret, French, XVth century; B. J. Beyer..... 300

14—Jacobus de Thiermo, Book of Belial, Northern Italy, XVth century; G. Wells..... 300

15—Valerius Maximus, important XVth century Italian ms. of a Roman classic; G. Wells..... 400

16—The K. R. Horace, French circa 1460; R. L. Redmond..... 4,500

17—Petrus de Crescentis, Liber ruralium commodorum, A.D. 1466; H. Smith..... 400

18—Flemish prayer book, circa 1470, with miniatures; G. Wells..... 550

19—The Coquille Horace, circa 1480; G. Wells..... 1,400

20—Pope Plus II, Historia Bohemica, A. D. 1493, Rome; Sen. D. A. Reed..... 475

21—Horace in Latin for the use of Paris, with 93 grotesque miniatures, circa 1500; G. Wells..... 4,300

22—Vies de Scipion; Diane de Poitiers binding, Ms. circa 1530; G. Wells..... 2,250

23—Bernardino Manetti, XVth century ms. on vellum, bound for Queen Catherine de Medici; B. J. Beyer..... 5,750

24—Medical recipes in English, French and Italian, XVth century, Eve binding; G. Wells..... 1,100

25—Contemporary ms. of Leicestershire's Commonweal, circa 1580-4; Chas. Retz, Agt..... 70

26—Regulations of the City of Venice from 1439 to 1582, XVth century ms.; John F. Casey..... 250

27—Historical documents, "Manarchy Deprived Ms." of the XVth century; Chas. Retz, Agt..... 125

28—The Album Amicorum of Sir Michael Balfour, A. D. 1596-1610; Rubin Bresler..... 525

29—Early XVIIth century ms. copy of one of Sir Robert Cotton's political tracts; Chas. Retz, Agt..... 125

30—Sir Henry Wotton, The State of Christendom, XVth century; Donald Stralen..... 75

31—Chevalier Bayard, L'Abrege des plus genereuses actions du Chevalier Bayard, A. D. 1652; M. Sloog..... 100

32—Ms. of Sir Walter Scott's The House of Aspen; G. Wells..... 500

33—Ms. of Sir Walter Scott's The Eve of St. John, A Border Ballad; O. Bernet, Agt..... 1,600

34—J. A. Carol, Voyage à Madagascar, Ms. 1817-19; J. L. Redmond..... 75

35—The Koran, in Arabic, probably XVIIIth century; Mrs. A. Monell..... 400

36—The first dated edition of the Bible, Mainz, 1462; B. J. Beyer..... 19,000

37—Editio Princeps of Pliny's Naturalis Historia, Venice, 1439, Johannes de Spira; L. C. Harper..... 3,100

38—The Editio Princeps of Eusebius, Venice, Nicolaus Jenson, 1470; R. L. Redmond..... 2,100

39—First dated edition in Latin of Josephus' De Antiquitate Judaica, Augsburg, Johann Schlusser, 1470; Rubin Bresler..... 600

40—Juvenal, Saturae, rare early edition; B. J. Beyer..... 110

41—Two rare first editions of Boccaccio; Venice, Vindelino de Spira, 1473; Brick Row Book Shop..... 325

42—Strabo, Geographia, 1473, from the first Roman press; Brick Row Book Shop..... 425

43—Thomas Aquinas, Catena aurea, Nuremberg, Anton Koberger, 1475; Harry F. Marks..... 120

44—Scriptores Historiae Augustae, editio princeps of several Roman historians, Milan, Philippus de Lavagna, 1475; Chas. Retz, Agt..... 150

45—Second edition of Catullus, Tibullus and Propertius, Venice, 1475; Thomas F. Wood..... 80



"DO YOU WANT MY MATCHES?"
This charming print from the famous "Cries of London" series is included in the Hollstein and Puppel's sale in Berlin on February 24 and 25.

46—Giovanni Boccaccio, De la Ruine des Nobles Hommes et Femmes, Bruges Colard Mansion, 1476, the most important early illustrated book ever sold at auction; B. J. Beyer..... 45,000

47—Ovid, Metamorphoses, 1480; issued by Balthasar Azogulidus, the first press in Bologna; L. W. Dommerich..... 180

48—Early Latin Bible with ms. notations, Venice, Franciscus Renner, 1480; Mrs. A. Monell..... 110

49—Two perfect 1480 Caxtons in one volume, The Chronicles of England and The Description of Britain; G. Wells..... 7,000

50—The Siege of Rhodes, one of the rarest of English incunabula, attr. to Letton and Machlinia, circa 1482; G. Wells..... 7,250

51—Caxton's Chronicles of England, printed by Wynkyn de Worde, London, 1528; F. W. Butler-Thwing..... 1,200

52—Early edition of the Catholicon of Joannes Balbus, Venice, Hermannus Liechtenstein, 1490; G. A. Plimpton..... 100

53—Plotinus, Opera, the only XVth century edition of this author; French & Co..... 100

54—Giovanni Boccaccio, de la louenge et vertu des nobles et chieres dames, Paris, Antoine Verdard, 1493, magnificent Diane de Poitiers binding; B. J. Beyer..... 9,400

55—Dialogue of Dives and Pauper, by Henry Parker, the second dated book printed by Richard Pynson; L. C. Harper..... 450

56—Fine copy of the Nuremberg Chronicle bound with Durer's Apocalypse; Anton Koberger, 1493; Philip Brooks..... 950

57—The extremely rare 1494 first edition of Lydgate's The Fall of Princes, Richard Pynson, London; E. H. Wells..... 325

58—Theocritus and Others, Eclogae triginta, the editio princeps of several Greek poets; Sen. D. A. Reed..... 225

59—Kober's Latin Bible, 1493-1497; Mrs. A. Monell..... 125

60—Editio princeps of Politian's works, with his epitaph written on the title-page; Philip Brooks..... 250

61—Editio princeps of Aristophanes' Comaediae novae; L. C. Harper..... 300

62—Bien Advise, Mal Advise, the only known perfect copy on vellum with a hitherto unrecorded additional woodcut, Paris, circa 1498; B. J. Beyer..... 3,000

63—Franciscus Columna, Hypnerotomachia Poliphili, Venice, 1499; Melbert B. Carey, Jr..... 1,550

64—Franciscus Columna, Hypnerotomachia Poliphili, Venice, 1499; M. Sloog..... 475

65—Printed Hours, Simon Vostre, 1502; B. J. Beyer..... 350

66—Hours, Paris, Gillet and Germain Hardouyn, 1507; Chas. Sessler..... 1,000

67—Froissart's Chronicles in French; Paris, Guillaume Eustace, 1513-1514; M. Sloog..... 300

68—The excessively rare first edition of Robert Fabian's The newe chronycles of Englande and of Fraunce, London, Pynson, 1516; G. Wells..... 725

69—The first complete edition of Livy, 1518; Joannes Scheffer; B. J. Beyer..... 150

70—Froissart's Chronicles in English, second edition of the 1st vol. and first edition of the 2nd vol.; Chas. Sessler..... 250

71—Froissart's Chronicles in English, second edition of the 1st vol. and first edition of the 2nd vol.; Robt. M. Smith..... 225

72—The Polycricon of Ranulphus Higden, fine copy of the third edition with large margins; L. C. Harper..... 125

73—Another copy of the above; E. P. Goldschmidt..... 100

74—The Chronicles of England, printed by Wynkyn de Worde, London, 1528; F. W. Butler-Thwing..... 500

75—Extremely scarce Rastell 1529 impression of Sir Thomas More's The Supplication of soulis; B. J. Beyer..... 460

76—The editio princeps of the English Bible, 1535; W. M. Hill..... 3,700

77—The Epitome Historiarum & Chronicon Mundi of Gesenius in a beautiful mosaic, Maioli binding; B. J. Beyer..... 1,200

78—First edition of Boethius' extremely rare Chronicon of Scotland; Edinburgh, Thomas Davidson, circa 1540; W. H. Smith, Agt..... 300

79—The third edition of Chaucer's Works, London, William Bonham, circa 1545; Brick Row Book Shop..... 175

80—Edward Halle's Shakespeare Source Book, The Union of the two noble and illustre families, the very rare 4th edition; W. M. Hill..... 200

81—Superb copy of the beautifully illustrated 1551 volume commemorating the triumphal entry of Henry II and Catherine de Medici into Rouen; Chas. Sessler..... 4,600

82—The first English metrical translation of Virgil's Aeneid; H. D. Mildeberger..... 120

83—Early edition of Chaucer's Canterbury Tales, London, 1561; C. C. Rumsey..... 100

84—Tacitus, La Vie de Iules Agricola, the dedication copy of Queen Elizabeth in a beautiful mosaic binding; G. Wells..... 1,400

85—Sir Thomas Malory's Life of King Arthur, the fifth edition; E. H. Wells..... 700

86—Apuleius, L'Amour de Cupido et de Psyche, Mère de Volupté, Paris, 1586; H. C. Taylor..... 150

87—Emblemes d'Amour, a choice collection of plates; Grolier Society of Kansas City..... 100

88—Henry Parker's The Generall Junto, 1642, first edition in a presentation binding for the third Earl of Lothian; Mrs. G. M. Miller..... 170

89—Fine collection of poetical tracts by Pope and other writers, London, 1732-1735; E. R. Gee..... 400

90—Ptolemy, La Geografia, Second edition of Russell's translation with 10 maps relating to America; J. F. Casey..... 60

91—Andre Thevenet, The New found world, first edition in English; Jerome Brooks..... 900

92—Richard Eden, The History of Travayle in the West and East Indies, London, Richard Iugge, 1577; Judge F. Spiegelberg..... 225

93—First edition of the first narrative of Frobenius's three voyages for the discovery of a Northwest passage; W. M. Hill..... 7,250

94—Marco Polo, The most noble and famous travels of Marcus Paulus, the first copy of the first English edition to be sold at auction; W. M. Hill..... 4,250

95—Petrus Apianus, Cosmographie, with 35 pages relating to America; J. C. Davies..... 55

96—Augustin de Zarate, The strange and delectable History of the discovery and Conquest of the Provinces of Peru, First English edition; L. C. Harper..... 75

97—Lopes de Castaneda, the rare first edition in English of one of the most reliable accounts of the conquest of the East Indies; E. H. Wells..... 150

98—Sir George Peckham, the first printed account of the first settlement made in America by the English, London, 1583; Dr. Rosenbach..... 3,250

99—Philip Jones, Certaine briefe and speciall Instructions, First edition, with dedication to Sir Frances Drake; Chas. Sessler..... 80

100—Fine large copy of De Bry's Grands Voyages, Francofort, 1590-1620; Mrs. Beverley R. Robinson..... 400

101—Richard Hakluyt, Strange and Wonderful Things, Splendid copy of probably the rarest book in its class; Dr. Rosenbach..... 500

102—Joseph de Acuna, Historia Naturale, First and only Italian version, 1596; Phoenix Book Shop..... 25

103—William Barlow, The Navigator's Supply, 1597, first edition of the author's first work; Philip Brooks..... 800

104—Richard Hakluyt, The Principal Navigations, With the Molleux Wright map; L. C. Harper..... 3,500

105—Another copy; J. N. Lewis..... 75

106—William Parry, A new and large discourse of the Trauels of Sir Anthony Sherley, Finest of the few known copies; E. P. Goldschmidt..... 500

107—Thomas Porcacchi, L'Isola piu famosa del Mondo, Containing important American maps; Mrs. H. M. Addinsell..... 45

108—James Rosier, A true relation of the most prosperous voyage, Probably the finest of the few copies known of one of the most important accounts of the discovery of New England; Dr. Rosenbach..... 4,500

109—Cornelle Wytfliet, Histoire Universelle des Indes, Orientales et Occidentales, Francois Fabri, 1605; J. C. Davies..... 90

110—Palmer, Sir Thomas, An Essay of the Means how to make our Travayles into farraine Countries the more profitable and honourable, London, 1606; Miss Gertrude Ely..... 80

111—John Nicholl, An Houre Glasse of Indian Newes, London, 1607; Jerome Brooks..... 2,250

112—Capt. John Smith, First edition of his first book, the earliest printed account of the settlement at Jamestown and the foundation of Virginia history; L. C. Harper..... 3,750

113—Richard Hakluyt, translator, Virginia richly valued, Fine copy of the rare first edition; F. W. Butler-Thwing..... 625

114—Gerrit de Veer, The True and perfect Description of three Voyages, London, 1609; E. H. Wells..... 150

115—Thomas Middleton, Sir Robert Sherley, London, 1609, One of the rarest of the author's works; E. P. Goldschmidt..... 800

116—John Cartwright, The Preachings of the Learned, 1611; E. P. Goldschmidt..... 100

117—Original edition of Champlain's first four voyages to America with the rare folding map, Paris, 1613; E. H. Wells..... 2,100

118—Silvester Jourdain, A Plaine Description of the Barrennes, First edition of the source book of The Tempest; L. C. Harper..... 700

119—Sir Anthony Sherley, his Relation of his Travels into Persia, London, 1613; Dr. Rosenbach..... 50

120—William Welwood, An Abridgement of all Sea-Lawes, London, 1613; Rubin Bresler..... 120

121—De Moart, Henri de F. An Exact and Curious Survey of all the East Indies, London, 1615; Mrs. H. M. Addinsell..... 60

122—Willem Cornelisz Schouten, the important first account in English of rounding Cape Horn from the east; L. C. Harper..... 225

123—Virginia, A Declaration of the State of the Colonie and Affaires, The very rare first edition; W. M. Hill..... 1,400

124—Lewis Hughes, A Plaine and True Relation of the Goodness of God towards the Sommer Islands, One of the four recorded copies of the first edition; Dr. Rosenbach..... 600

125—Antoine de Herrera, Description des Indes Occidentales, First edition in French; R. S. Wormser..... 80

126—Edward Waterhouse, Official account of the Indian massacre in Virginia, March 22, 1622; F. W. Butler-Thwing..... 800

127—Thomas Addison, Arithmetical Navigation, Only one other copy on record; E. P. Goldschmidt..... 325

128—John Hagthorpe, Englands Erchequer, 1625, First edition of an exceedingly rare tract; Rubin Bresler..... 725

129—Samuel Purchas, Hakluytes Posthumus or Purchas his Pilgrimes, London, 1625-26; A. J. Scheuer..... 375

130—Lord Edward Cecil, first edition of his account of the expedition that missed the West Indies treasure ships; F. W. Butler-Thwing..... 350

131—Martin Cortes, The Art of Navigation, 1630; F. W. Butler-Thwing..... 350

132—Baptist Goodall, The Tryall of Travell, London, 1630; Rubin Bresler..... 325

133—William Bourne, A Regiment for the Sea, 1631, rare edition of this famous work; E. H. Wells..... 160

134—Samuel de Champlain, Les Voyages de la Nouvelle France Occidentale, dite Canada, only complete edition; F. W. Butler-Thwing..... 110

135—Sir John Mandeville, an apparently unknown edition of the famous Travels; F. W. Butler-Thwing..... 170

136—First Latin edition of Joannes de Laet's Novus Orbis; Philip Hofer..... 100

137—William Wood, New Englands Prospect, rare first edition of the first account of Massachusetts; L. C. Harper..... 210

138—The finest of the recorded copies of Saltonstall's The Navigator; E. H. Wells..... 350

139—Captain John Smith, An Accidence for the Sea, London, 1636; G. Wells..... 1,350

140—John Dunton, A True Journall of the Sally Fleet, London, 1637; Judge F. Spiegelberg..... 70

141—William Bruton, News from the East-Indies, First edition with the rare frontispiece; Judge F. Spiegelberg..... 70

142—Captain Underhill's famous narrative of the Pequot war, with the rare plate; Mrs. A. Stewart Walker..... 2,500

143—Walter Hammond, A Paradox, London, 1640; Bernard Heinemann..... 45

144—Francis Knight, A Relation of seven yeares slavery under the Turkes, London, 1640; E. P. Goldschmidt..... 90

145—Scarce Utopian tract, London, 1641; Chas. Sessler..... 55

146—Henry Bond, Boate Sucus Art, London, 1642; F. W. Butler-Thwing..... 240

147—Lechford, Thomas, Plain Dealings, or News from New-England, London, 1642; Jerome Brooks..... 525

148—Claude B. Morisot, Orbis Maritimus, 3 maps relating to America; W. R. Cross..... 25

149—William Castell, A Short Discoverie of the Coasts and Continent of America, London, 1644; L. C. Harper..... 425

150—Richard Polter, The Path-way to perfect Sailing, London, 1644; E. H. Wells..... 110

151—John Aspley, Speculum Nauticum, London, 1647; E. H. Wells..... 80

152—Caspar Barlaeus, Rerum per Octennium in Brasilia, 1647; E. H. Wells..... 80

153—R. Boothby and Francis Lloyd, A Briefe Discovery or Description of the most Famous Island of Madagascar; Chas. Retz, Agt..... 25

154—Norman, Robert, The Safe-guard of Soulders, London, 1647; E. H. Wells..... 115

155—Thomas Shephard, the second Eliot Indian tract, London, 1647; Dr. E. S. Tipler..... 140

156—Edward Winslow, New-Englands Salamander, London, 1647; L. C. Harper..... 900

157—Thomas Gage, A New Survey of the West-Indies, London, 1648; Chas. Sessler..... 145

158—Perfect Description of Virginia, rare tract published in London in 1649; L. C. Harper..... 750

159—Peter White, A Memorable Sea-Fight, London, 1649; W. M. Hill..... 65

160—(Williams, Edward), Rare item with the important second part on silkworms; Rubin Bresler..... 160

161—Captain John Smith, The Seamans Grammar, London, 1653; E. H. Wells..... 650

162—Edward Benson, A History of New-England, London, 1654; F. W. Butler-Thwing..... 350

163—Pierre Davity, Nouveau Theatre du Monde, Paris, 1655; J. E. Davies..... 70

164—N. d'Abbeville Sanson, L'Amerique en plusieurs Cartes, Paris, 1657, 15 important double page maps; A. E. Marshall..... 100

165—J. P. du Tertre, Histoire Generale des Antilles, Paris, 1667, The enlarged second edition; F. B. Rives..... 125

166—William Hubbard, The Present State of New-England, London, 16

COMING AUCTIONS

NATIONAL ART
GALLERIES

BARNETT PRINTS

Sale, February 11, Evening
Exhibition, February 7

An interesting collection of rare engravings, aquatints and lithographs, of the American and English school, will be sold by the National Art Galleries (Rose Room, Hotel Plaza) on the evening of February 11, at eight-fifteen. The exhibition of this attractive ensemble which has been consigned by Mr. Alex Barnett of Bedford Park, London, will commence on February 7.

One of the outstanding features of the dispersal is the group of early American subjects of historical interest. These include an early aquatint view of New York, taken from Weehawken, after the painting by Garne- ray, and a lithograph by G. and W. Endicott, "The Washington Stores in William Street," a fine impression unknown in any English collection. Another group of rare Canadian subjects includes two fine Quebec prints and a brilliant early proof of "Montreal from St. Helen's Island" published by J. Willett and Blanford in 1828.

There are also a great variety of the popular marine, naval scenes and clipper ship prints, and many quaint English hunting and coaching subjects by such favorites as Alken, Pollard, Reeve, Wolstenholme, etc. In the latter group is a set of four aquatints engraved by G. J. Harris after Alken, fine impressions of "The First Steeple Chase on Record" series.

The Currier & Ives items include many colorful and highly desirable lithographs, representative of the va-

rious series—"The Life of a Fireman," "A Race on the Mississippi," and several of the American Homestead series all being present.

Another section, devoted to decorative stipple and line engravings, mezzotint engravings, etc., includes a number of attractive items after Morland. Illustrated books, water color drawings and some oil paintings also appear in the dispersal.

AMERICAN-ANDERSON
GALLERIESSPIEGELBERG, BORGER
ET AL., FURNITURE,
SILVER, ETC.

Sale, February 12 and 13
Exhibition, February 6

The sale of some 537 items which will come up at the American-Anderson Galleries on the afternoon of February 13 and 14 includes French, Italian and English furniture, old English and Irish silver, Sheffield plate, Oriental rugs, tapestries, etc. The consignors are Mrs. James E. Spiegelberg and Mrs. Clara Borger of New York City, Oscar Dane of St. Louis and Mrs. F. L. Kellogg (the last being the owner of the collection of Mrs. John Stewart Kennedy of New York). Exhibition begins February 6.

Of special interest in the French section is a pair of sycamore occasional tables, which once belonged to Marie Antoinette and have her monogram inlaid in tinted wood on the hinged lid. A carved Louis XV walnut settee in green damask and a pair of carved armchairs to match were once in the collection of Baroness Charles Huard at Versailles. And a Régence rosewood commode in bronze doré is signed with the initials "F. F." thought to be those of Francois Foliot.

The English furniture offers us particularly desirable items a Queen Anne inlaid walnut secretary, a Sheraton inlaid mahogany secretary-bookcase and a William and Mary sofa covered with XVIIIth century Flemish tapestry.

The silver and Sheffield plate in large part comes from old English and Irish families and was fashioned by well known makers. From the present Lord Ashbrooke was acquired an elaborately carved two-handled loving cup with armorial bearings, made in 1751 for one of his ancestors by Fredk. Kandler of London. From the same source came an engraved silver dish strainer, 1773, by John Fayle, and a very rare Queen Anne tankard by David King of Dublin, 1706, which last is similar to one in the Metropolitan Museum. Of the Queen Anne period likewise is another unusual piece—a tea caddy made in 1711 by Thos. Ash.

From the collection of Lady Ardilaun, County Galway, appear four candlesticks by Jno. Tibbitts, Sheffield, 1776; a pierced epergne by Thos. Powell, London, 1774; and a small George III tankard by Isaac Cookson, Newcastle, 1751. Other items come from the collection of Sir Algernon Tudor-Craig, K. B. E., the Duchess of St. Albans and the Earl of Mayo, County Kildare, Ireland.

Among the tapestries are a fine XVIIIth century French piece, "Agamemnon and the Messenger from Achilles," a XVIIIth century Flemish verdure example which was once in the Gary collection, and an XVIIIth century Aubusson Teniers specimen, with "The Vintage" as subject.

The Oriental rugs include a Persian "Polonaise" gold-woven silk rug with ruby field as well as Khorassan, Kirman and other examples.

Among other interesting features is a collection of 179 pieces of Syrio-Roman iridescent glass from the 1st to the IVth century, a pair of Tang horses and a rare K'ang-hsi famille verte vase.

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MR. WILLIAM SLOANE COFFIN

The new president of the Metropolitan Museum, who will be the guest of honor at the A.D.A.L. dinner at the St. Regis on February 9.

**Rare Old French
Books in Graupe
Sale in Berlin**

(Continued from page 5)

bound in morocco, which contains many proof impressions. The coats of arms of the French kings, of Napoleon, the Russian Czars, the Marquise de Pompadour, and of other personages are stamped on many volumes in this collection. Such unique specimens have not been on the market for a very long time.

English and French color prints of the XVIIIth century will be dispersed at the same date. The famous French and English engravers, such as Bartolozzi, L. Marin-Bonnet, Cosway, Demarteau, Debucourt, Descourtis, Janinet, Morland, Reynolds, Smith, J. and W. Ward and Francis Wheatley are represented by their most popular works.

A series of "Cries of London," of English sporting prints, and colored views of towns round out this interesting material.

**Coffin to Be the
Guest of Honor
At A.D.A.L. Dinner**

Mr. William Sloane Coffin, newly elected president of the Metropolitan Museum of Art, has accepted the invitation of the Antique and Decorative Arts League to be the guest of honor at the dinner business meeting, which will be held next Tuesday evening, February 9, at seven o'clock in the Louis XVI room of the Hotel St. Regis.

This is Mr. Coffin's first public appearance since his election to the preeminent office he holds in museum circles and the league feels that he has done it a special honor. All members are urged to be present as the meeting will undoubtedly be of unusual interest, because of the lively interest of the Metropolitan's new president in the decorative arts field.

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109—Chippendale carved mahogany piecrust table, American XVIIIth century; Willoughby Farr	\$1000
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133—Queen Anne walnut and seaweed marquetry cabriole-leg dressing table, English, circa 1700; H. Smith	525
148—Pair of James II finely carved walnut armchairs, English XVIIIth century; H. Smith	620
154—George III mahogany pedestal writing table, English, XVIIIth century; Stair & Andrew	825
158—Heppelwhite finely inlaid mahogany sideboard, American, late XVIIIth century; H. E. Russell, Agent	1076
165—William and Mary finely turned walnut gate-leg table, English, circa 1700; H. E. Russell, agent	600
170—Important James I carved oak court cupboard, English, early XVIIIth century; H. Smith	1575
243—Pair of three-color bird statues, Kang Hsi period	540
244—Important five-color statuette of Shou Lao, Kang Hsi period; Parish-Watson Co.	1000
245—Rare carved white jade bowl with cover, Chien Lung period; Mrs. W. E. Lane	650
252—Royal stained and painted glass panel with the arms of Jane Seymour; H. Smith	590
253—Important pair of Gothic stained and painted glass panels and two roundels, English, early XVth century; H. Smith	2300
266—Charles II silk embroidery picture in tortoise shell frame, English, XVIIIth century	550
267—Rare James I petit point picture in tortoise shell frame, English, early XVIIIth century; M. J. Horgan, Agent	675
272—Rare William and Mary walnut marquetry "sign post" barometer, Daniel Quare, London, circa 1690; C. Macy	600
284—Pair of fine cut glass luster chandeliers, English or Irish, circa 1800; Horgan, Agent	950
294—Chippendale elaborately carved mahogany small tripod table, English, XVIIIth century; Frank Partridge	600
295—Pair of Adam mahogany and crimson damask window seats, English, XVIIIth century	700
303—Fine pair of Sheraton inlaid satinwood urn tables, English, late XVIIIth century	600
306—Chippendale carved mahogany dumbwaiter, English, XVIIIth century; Horgan, Agent	600
316—Pair of Charles II carved walnut tall-back side chairs, English, XVIIIth century	550
318—Very rare Sheraton inlaid mahogany small sideboard, English, late XVIIIth century	725
320—Rare pair of Adam gilded filigree wall mirrors, English, XVIIIth century	920
321—Pair of Heppelwhite decorated	

beechwood armchairs, English, XVIIIth century	700
322—Decorative marine painting in oils, by William John Huggins, British school, XIXth century; A. W. Rossiter	600
326—Chinese Chippendale carved mahogany dressing table, English, XVIIIth century	625
327—Rare Chinese Chippendale fret-carved mahogany tea table, English, XVIIIth century; Stair & Andrew	950
329—Queen Anne inlaid walnut semi-circular card table, English, XVIIIth century	525
333—Important George II carved mahogany and wine red damask armchair, English, XVIIIth century; R. H. Loeb	550
339—Chippendale finely carved mahogany claw-foot piecrust table, English, XVIIIth century; W. W. Seaman, Agent	575
340—Important pair of Chinese Chippendale carved mahogany side chairs, English, XVIIIth century; Mrs. W. E. Lane	800
341—Rare Chippendale carved mahogany and petit point pole screen; M. V. Horgan, agent	1900
343—Charles II finely carved walnut armchair, English, XVIIIth century; M. J. Horgan, Agent	850
344—Chippendale finely carved mahogany claw-foot console, English, XVIIIth century; Mr. H. F. Dawson	1100
345—Important William and Mary walnut and needlepoint wing armchair, English, circa 1700; Mr. H. Smith	1550
346—William and Mary walnut and marquetry dressing table, English, late XVIIIth century	550
347—Chippendale finely carved mahogany gallery top tea table, English, XVIIIth century	650
348—Very important George II carved mahogany lion mask armchair, English, XVIIIth century; Stair & Andrew, Inc.	3100
349—George II upholstered and carved mahogany "lion mask" settee, English, XVIIIth century; Stair & Andrew, Inc.	1900
350—George II upholstered and carved mahogany "lion mask" settee, English XVIIIth century; Stair & Andrew, Inc.	1900
351—Important Sheraton inlaid satinwood bookcase, English, late XVIIIth century; Mrs. George M. Seglin	1050
352—Important set of six Chippendale carved mahogany claw and ball foot side chairs, English, XVIIIth century; Stair & Andrew, Inc.	1800
353—Queen Anne green and gold lacquer secretary cabinet, English, XVIIIth century; Mr. H. Smith	1600
354—Important Elizabethan carved and inlaid oak buffet, English, late XVIIth century; Mr. H. Smith	2700
361—Chippendale carved mahogany break-front bookcase, English, XVIIIth century; W. W. Seaman, agent	2700
369—Flemish Renaissance hunting tapestry of the XVIIth century, 6 ft. 6 in. x 11 ft. 6 in.; Charles Robertson of London	1100
370—Flemish Renaissance hunting tapestry panel of the XVIIth century, 6 ft. 6 in. x 4 ft. 3 in.	550
380—Kirman palace carpet, 25 ft. 10 in. x 16 ft. 1 in.; L. J. Marlon, Agt.	1900

MODERN MUSEUM LEASES NEW HOME

(Continued from Page 5)

make it possible also to hold several smaller exhibitions simultaneously." The housewarming will be celebrated by an invited exhibition of mural decorations by contemporary American painters, to begin a little after the middle of April and continue through June. The list will include contemporary artists of every "persuasion," and the subject will be something post-war. Such an exhibition, according to Lincoln Kirstein, chairman of the exhibition committee, will be "particularly valuable for the information of many interested architects in New York who are in search of competent decorators for buildings proposed or under construction."

FOREIGN AUCTION CALENDAR

BERLIN
Holtstein & Poppel
February 24, 25—Collection of a Prince, containing color prints, English sporting prints, etc.
February 26—Drawings, water-colors, paintings of the German school of 1800 to 1850.
April—Old Master prints.
Paul Graupe
February 15—Rare French XVIIIth century illustrated books.
FRANKFORT
Heinrich Hahn
February 16—Part II of the de Ridder collection of drawings and engravings.
Feb. 16-17—Paintings, furniture, tapestries.
MUNICH
Hugo Helbing
Feb. 12-13—The collection of G. Einstein.
AMSTERDAM
Mensing & Co.
April—Works by Rembrandt and other masters. The collections of Count Orila; art consigned by J. A. de Stuers.
BRUSSELS
Gallery G. Gironx
LONDON
Sotheby
February 8—Selections from the library of Lord Durham.
Christie's
February 11—Decorative furniture, objects of art and porcelain, the stock of Anthony Brooke.
February 17—Old English silver plate, the property of Major Mildmay.
February 18—Old English furniture and porcelain, the property of Major Mildmay.
February 25—Old French furniture, objects of art and porcelain, from the Edward Arnold estate.

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Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th Street—Old English coaching prints.

Ainslie Galleries, Waldorf-Astoria, Park Avenue and 50th Street—Paintings by Ivan Choults, and paintings by Ashton Knight.

Allied Artists of America, 215 West 57th Street—19th annual exhibition, Jan. 27-Feb. 11.

Altman Antique Galleries, B. Altman & Co., Fifth Avenue and 34th Street—Water colors by George Elmer Browne, to Feb. 15.

American-Anderson Galleries, 30 East 57th Street—Portraits by Natalie Johnson Van Vleck, Feb. 2-8.

American Folk Art Gallery, 113 West 13th Street—Early American paintings in oil, water color, etc., and on velvet and glass, Pennsylvania Dutch furniture, etc. (Open by appointment).

An American Group, The Barbizon Plaza, 58th Street and Sixth Avenue—International show, Jan. 25, through Feb. 20.

An American Place, 509 Madison Avenue—Latest paintings by Georgia O'Keeffe.

Architectural League, 115 E. 40th Street—One-man show of Joseph Urban's recent works, to benefit unemployed architectural draftsmen, opens Feb. 12.

Arden Gallery, 460 Park Avenue—Sculpture in bronze and silver by Countess Maud von Rosen, until Feb. 13.

Argent Galleries, 42 West 57th Street—Mountain paintings by Marion Boyd Allen, landscapes and decorative water colors by Berta N. Briggs and water colors by S. Stella Henoch, Feb. 1-13.

Art Center, 65-67 East 56th Street—Work by members of the N. Y. Society of Craftsmen, semi-permanent. Water colors and drawings of Greenland, Labrador, and Baffin Land, and paintings by Josef Presser, through Feb. 13.

Averell House, 142 East 53rd Street—Animals in sculpture, mainly dogs, by Madeleine Fabre, to Feb. 15.

Babcock Art Galleries, 5 East 57th St.—Drawings by Major Felten, Feb. 1 to 13.

Balzac Galleries, 449 Park Avenue—Oils and water colors by Emil Holzhauser, Jan. 20-Feb. 12.

Belmont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

John Becker, 520 Madison Avenue—Contemporary paintings, to Feb. 15.

Boehler & Steinmeyer, Inc., Ritz-Carlton Hotel, Madison Avenue at 46th Street—Old masters.

Bourgeois Galleries, 123 East 57th Street—Contemporary French art, arranged by the Galleries Zborowski.

Brooklyn Museum, Eastern Parkway, Brooklyn—American Impressionists (1880-1900), Jan. 19-March 1. Reproductions of Byzantine Mosaics.

Brooklyn Painters and Sculptors, 212 Hicks Street—16th annual exhibition of the Brooklyn Society of Artists, Feb. 8-26.

Brownell-Lambertson Galleries, 106 East 57th Street—Decorative screens by Ethel Haven and paintings and drawings by Henri Burkhardt, through Feb. 13.

Brunner Gallery, 55 East 57th Street—Antique works of art.

Bucher Galleries, 485 Madison Avenue—Antiques, tapestries and objects of art.

Butler Galleries, 116 East 57th Street—Paintings "suitable for decoration."

Carlberg & Wilson, Inc., 17 East 54th St.—XVIIIth century English and French portraits, primitives and sporting pictures.

Caz-Delbo Gallery, 561 Madison Avenue—Paintings by Arnold Hoffman, to Feb. 15.

Ralph M. Chait, 600 Madison Avenue—Important Chinese porcelains.

Chambrun Galleries, 556 Madison Avenue—Permanent collection of French paintings.

Charles of London, 52 East 57th Street—Paintings, tapestries and works of art.

Children's Art Centre, 184 Eldridge Street—Facsimiles of drawings by Rembrandt.

Contemporary Arts, 12 East 10th Street—Paintings by Revington Arthur, Feb. 9-March 4.

Daniel Gallery, 600 Madison Avenue—Group show of American painting.

Decora, 140½ East 52nd Street—Water colors and drawings by Miki Hammer, to Feb. 15.

Decorators' Club, Squibb Building, 745 Fifth Avenue—Decorative paintings by Bessie Lasky, to Feb. 10.

Delphic Studios, 9 East 57th Street—Paintings by Dewey Albinson, until Feb. 14.

Demotte, Inc., 25 East 78th Street—Coptic textiles, from the IIIrd to the VIIth century, to Feb. 9.

Herbert J. Devine, 42 East 57th Street—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

Downtown Gallery, 113 West 13th Street—"Winter in Maine," recent water colors by William Zorach, through Feb. 8. Paintings by contemporary American painters, Feb. 9, through Feb. 15.

V. S. Drey, 680 Fifth Avenue—Paintings by old masters and works of art.

Dudensing Galleries, 5 East 57th Street—Paintings by Herman Trunk, Jan. 15-Feb. 15.

Durand-Ruel Galleries, 12 East 57th St.—Masterpieces by Renoir, for the benefit of Emergency Unemployment Relief Committee, Feb. 8-March 5.

Durlacher Brothers, 670 Fifth Avenue—Old masters and antique works of art.

Ehrlich Galleries, 36 East 57th Street—Paintings by old masters and antique English furniture and accessories, modern china, glass and linens.

Ferargil Galleries, 63 East 57th Street—Portraits, landscapes and still lifes by Luigi Lucioni; water colors by Lois Lenski, to Feb. 15.

Fifteen Gallery, 37 West 57th Street—Paintings by J. McFergus Cooper, Feb. 1-13.

The Gallery, 144 West 13th Street—Caricatures and drawings by A. Birnbaum, to Feb. 12.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gaspar M. Gatterdam Art Gallery, 115 West 57th St.—Paintings by American and foreign artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Rockford paintings by Anthony Thieme and 99 prints by Eugene Higgins, to Feb. 13. Still lifes by Hovsep Pushman, Feb. 9-20.

Harlow, McDonald Co., 667 Fifth Ave.—Etchings by Rembrandt, through Feb.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Juan Gris.

Heller Gallery, 515 Madison Avenue—Metropa fabrics.

H. Jackson Higgs, 32 East 57th Street—Old masters from the XIVth until the XIXth century.

Hispanic Society of America, 156th Street and Broadway—Paintings of Gaucha life in Argentina by Señor Don Cesáreo Bernaldo de Quirós.

Edouard Jonas de Paris, 9 East 56th St.—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools.

Kennedy Galleries, 785 Fifth Avenue—English sporting prints, through Feb.

Keppel Galleries, 16 East 57th Street—Prints by contemporary English and American etchers, through Feb.

Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street—Works of art, paintings, tapestries and antique furniture.

Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue—Etchings by Robert Lawson, through Feb.

Kleinberger Galleries, 12 East 54th St.—Old masters, through Feb.

Knoedler Galleries, 14 East 57th Street—Fourteen Stations of the Cross in mosaic by Elsa Schmid, Feb. 1-13.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by A. S. Baylinson, Feb. 10-March 3.

L'Ehan Galleries, 50 East 52nd Street—Paintings by Emilen Pope Etting, Feb. 2-16.

J. Leger & Son, 695 Fifth Avenue—XVIIIth century English portraits and landscapes.

Leggett Studio Gallery, The Waldorf-Astoria, 50th Street and Park Avenue—Water colors by Henry Theodore Leggett. Drawings by Nijinsky, to Feb. 20.

John Levy Galleries, 1 East 57th Street—French paintings of the XIXth century, Jan. 25-Feb. 15.

Julien Levy Gallery, 602 Madison Avenue—Modern photographs by Walker Evans and George Lynes, Feb. 1-19.

Little Gallery, 29 West 56th Street—Handwrought silver.

Macbeth Gallery, 15 East 57th Street—Landscapes of the Hudson River School, Jan. 25-Feb. 13.

Pierre Matisse Gallery, 51 East 57th Street—Selected modern French painters and sculptors.

Maurel Gallery, 689 Madison Avenue—"Paris and Its People," paintings and prints, contributed by collectors, artists and cooperating galleries, Feb. 1-28.

Metropolitan Galleries, 750 Fifth Avenue—English paintings of the XVIIIth, XVIIIth and XIXth centuries.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Prints (selected masterpieces), Turkish embroideries of the XVIIIth, XVIIIth and XIXth centuries, through February 14. New addition to the American Wing. Japanese textiles from the Bing collection, through April

17. Early woodcuts largely from the James C. McGuire bequest.

Michaelyan Galleries, 20 West 47th Street—Oriental rugs, old tapestries, chenille carpets.

Wileh Galleries, 108 West 57th Street—Important XIXth and XXth century American paintings, Feb. 8-March 5.

Montross Gallery, 785 Fifth Avenue—Paintings by John Allison, Feb. 1-13.

Morton Galleries, 127 East 57th Street—Small paintings by A. F. Levinson, Feb. 1-15.

Museum of the City of New York, Fifth Avenue at 104th Street—Historical exhibits relating to New York City.

Museum of French Art, 22 East 60th Street—Loan exhibition of work by Fantin-Latour, Jan. 13, through Feb. 14. Autographs of the kings and queens of France, etc.

Museum of Irish Art, The Barbizon, Lexington Avenue and 63rd Street—Paintings by Sir William Orpen, Sir John Lavery and other Royal Hibernian Academicians. A permanent exhibition of art and crafts.

Museum of Modern Art, 730 Fifth Avenue—Exhibition of modern architecture, begins Feb. 10.

National Arts Club, 15 Gramercy Park—Drawings by members.

F. B. Neumann, New Art Circle, 9 East 57th Street—Drawings by Otto Dix, Feb. 1, through Feb. 20.

Newark Museum, Newark, N. J.—The Wilbur Macy Stone collection of paper dolls, etc., until March 1. Modern American paintings and sculpture, the bequest of Miss Lizzie Bliss. The Jaehne loan collection of netsuke. Objects of beauty costing 5 and 10 cents.

Newark Public Library, Washington Park, Newark—XVth century printing (100 examples) and leaves from early incunabula, collected by Konrad Haebler.

Newhouse Galleries, 578 Madison Avenue—"From Van Dyck to Lawrence," to Feb. 13.

New York Public Library, 476 Fifth Ave.—Modern etchings, to March 1. Early views of American cities. Memorial exhibition of wood engravings by Timothy Cole, through March.

New York Society of Women Artists, 30th Floor, Squibb Building, 745 Fifth Avenue—Paintings by Agnes Weinrich and Margaret Wendell Huntingdon, Feb. 1-13.

New York University, 100 Washington Square—Exhibition of recent acquisitions.

Painters' and Sculptors' Gallery, 22 East 11th Street—Paintings by Eugene Fitch and sculpture Polygnote Voges, to Feb. 29.

Frank Partridge, 6 West 56th Street—Old English furniture. Chinese porcelains and paneled rooms.

Georgette Passedoit, 30 East 60th Street—Paintings by Le Molt, Jan. 15-Feb. 26.

Frank K. M. Rehn, 683 Fifth Avenue—Paintings by Morris Kantor, Feb. 1-20.

Reinhardt Galleries, 730 Fifth Avenue—Twenty-two important paintings, to Feb. 13.

James Robinson, 731 Fifth Avenue—Exhibition of old English silver, Sheffield plate and English furniture.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings. Water colors by Rowlandson (1756-1827).

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.—Works of art.

Jacques Seligmann Galleries, 3 East 51st Street—Paintings, tapestries and sculpture.

Silberman Gallery, 133 East 57th Street—Paintings, art objects and furniture.

W. and J. Sloane, Fifth Avenue at 47th Street—Antique and semi-antique rugs.

S. P. R. Galleries, Inc., 40 East 49th Street—Paintings and drawings by Robert Morse, Feb. 10-March 5.

Stair and Andrew, 71 East 57th Street—Special exhibition of XVIIIth century cabinets, bookcases and secretaries.

Marie Sterner, 9 East 57th Street—Portraits by Nikol Schattenstein and drawings by Edy Le Grand, through Feb. 20.

Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)—Bronze statues before Christ. (Hittite, Etruscan, Greek and Egyptian).

Union League Club, 48 Park Avenue—Old and modern English and American sporting prints, beginning Feb. 12. Admission by card.

Valentine Gallery of Modern Art, 69 East 57th Street—Work by Léger, Masson and Roux, through Feb. 20.

Van Dieman Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth century

English furniture, silver, porcelain and paneled rooms.

Adeline de Voo Galleries, 136 East 57th Street—Eight water colors by Karl Larsson, Feb. 8, through Feb. 20.

Wanamaker Gallery, au Quatrième, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Julius H. Weltzner, Inc., 122 East 57th St.—Old and modern paintings.

Weyhe Gallery, 794 Lexington Avenue—Prints and drawings by Harry Sternberg, Jan. 25-Feb. 13.

Whitney Museum of American Art, 10 West 8th Street—Exhibition by the American Society of Painters, Sculptors and Gravers, Feb. 7-28.

Wildenstein Galleries, 417 Fifth Avenue—Paintings by Ethel Thayer, Feb. 8-29.

Women's City Club, 23 Park Avenue—Paintings by Mexican artists, including Rivera and Orozco.

Yamataka Galleries, 680 Fifth Avenue—Group of important early Chinese bronzes.

Howard Young Galleries, 634 Fifth Ave.—XVIIIth and XVIIIth Dutch paintings, through Feb.

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BERLIN LETTER

by Flora Turkel-Deri

The German society for historic art research will publish in 1932 in the series *Monuments of German Art* a work by M. T. Friedländer and Dr. J. Rosenberg dealing with the *oeuvre* of Lucas Cranach. This book will fill a void in German art literature, treating as it does almost all the pictures in existence by this master, among which there are many which have hitherto remained unpublished.

The Academy of Fine Arts in Berlin will commemorate the hundredth anniversary of Goethe's death by showing in its rooms the famous collection of Professor A. Kippenberg of Leipzig. This is the most comprehensive private assemblage of books, manuscripts, paintings and drawings by Goethe or in some way having to do with him.

A wonderful pen and ink by Rembrandt lately has come into the possession of the Berlin print-room. It depicts the "Entombment of Christ" and dates from the forties of the XVIIIth century. The masterly characterization of the types, the fulness and suggestiveness of the outline unmistakably reveal the hand of genius. Another important recent acquisition is a gift of Dr. Friedländer, a sheet by Goya on which the figure of a quaintly dressed man is rendered in charcoal, probably a sketch for the "Capriccios" series. A distinguished drawing of a female nude by Rubens and two study leaves by Gabriel de Saint Aubin, the French XVIIIth century artist, have also been acquired recently. A brilliant example by the youthful Holbein is a drawing, dated 1519, representing Christ seated in an attitude of great suffering by the side of the cross. At

that epoch Holbein was twenty-two years of age, and had settled in Basle.

Several new pictures have been added to the collection in the Berlin Museum. "Neptune and Thetis" and "Sleeping Venus and Cupid" are by the Master of the Half-length Figure and are both executed in his characteristic smooth and elegant style. The "Nativity of Christ" by Matteo de Giovanni possesses the quaintness and charm of early Sienese painting. An early Terborch is a soldier scene, in which the delicate technique and refined taste of this artist are well demonstrated in the tonal values. And C. S. van der Schalke, whose pictures rarely come on the market, is represented by a signed landscape, dated 1652. This painter held the post of sexton at St. Bavo's Church in Haarlem, an employment probably responsible for the meagerness of his output.

The fascination of the designs by Schäfer-Ast, featured at the Gurlitt Gallery, lies in their whimsical content and naïvete of rendition. The bucolic element is very suggestively mated to the fantastic, both springing from a desire to reach a magic that is primitively human. These seemingly artless designs, these studies resembling children's drawings, are at the same time very definite visualizations of the *comédie humaine*. They touch that side of our nature that longs for a lost fairyland. The artist interprets words and language forms according to a child's conception; he outlines strange, boneless figures in simple contours so that they resemble the snow-man and the puppets of our youth. Yet all this is significant in an amazing degree, and

is dominated by a marked esthetic intent. To convince the sceptic who, disbelieving in the deliberate quality of these inventions, simply contends that the artist is "unable to draw," a number of sketches from nature are included, which prove that Schäfer-Ast can be a most exact draughtsman.

Drawings, water-colors and prints by Jeanne Mammen are likewise shown at this gallery. Sometimes the artist's designs go deep into the heart of things. Sometimes they have a frivolous relish. Always they are vivid pictures of the social life of our day. Verve of realization and a sure grip upon the vital points of human complexity are the greatest merits of these works.

Art societies have decided upon the erection of an exhibition building in Berlin, where at present adequate display accommodations are sorely lacking. The edifice will be erected in the vicinity of the public Art High School to the west of the city, at a cost of about 170,000 marks. There will be room to house about 2,000 paintings and 200 sculptures, and a large hall with top light will be provided for the display of frescoes and glass paintings. Building activities are to commence at once.

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